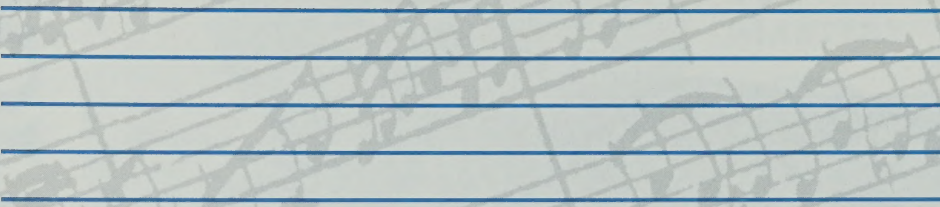


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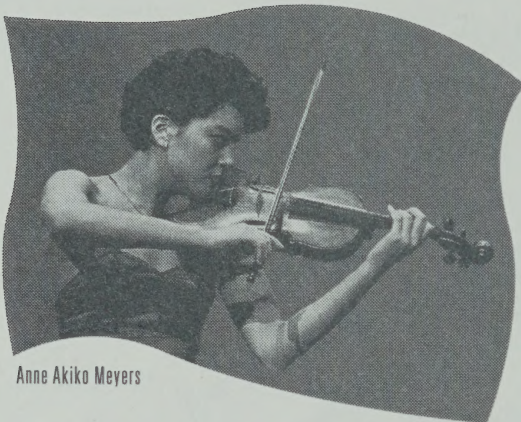
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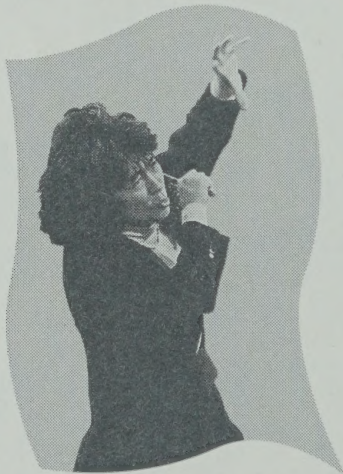
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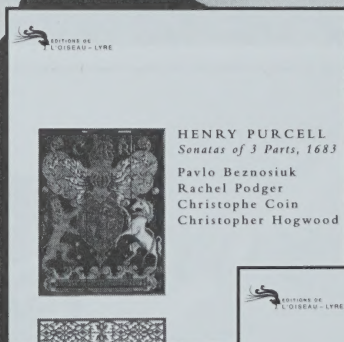
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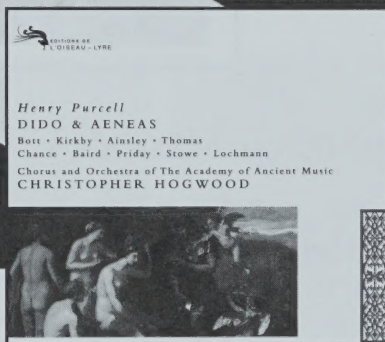
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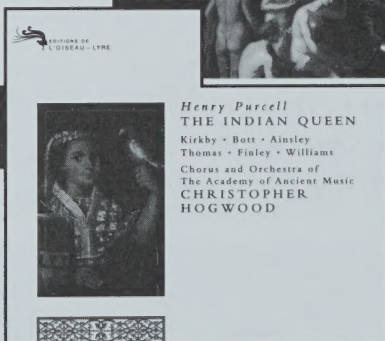


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ONE HUNDRED EIGHTY-FIRST SEASON, 1995-1996

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Handel & Haydn Society
Christopher Hogwood, Artistic Director
1995-1996 Season

Friday, January 12, 1996 at 8:00 p.m.
Sunday, January 14 at 3:00 p.m.
Symphony Hall, Boston

Christopher Hogwood, Conductor

Violin Concerto in D Major, RV 208, "Il Grosso Mogul"

Antonio Vivaldi
(1678-1741)

Allegro
Grave-Recitativo
Allegro

Stanley Ritchie, violin

Cantata No. 202, Weichet nur, betrübte Schatten, "Wedding Cantata"

Johann Sebastian Bach
(1685-1750)

Emma Kirkby, soprano

Concerto for Two Cellos in G Minor, RV 531

Antonio Vivaldi

Allegro
Largo
Allegro

Myron Lutzke and Phoebe Carrai, cellos

— INTERMISSION —

Concerto for Three Violins in D Major

Johann Sebastian Bach

(after Concerto for Three Harpsichords, BWV 1064, arr. Christopher Hogwood)

Allegro
Adagio
Allegro

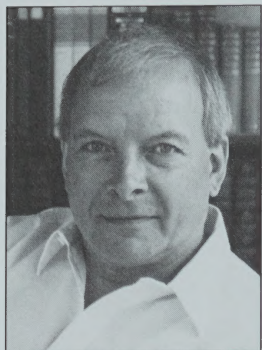
Linda Quan, Daniel Stepner, and Stanley Ritchie, violins

Silete Venti

George Frideric Handel
(1685-1759)

Emma Kirkby, soprano

CHRISTOPHER HOGWOOD, CONDUCTOR



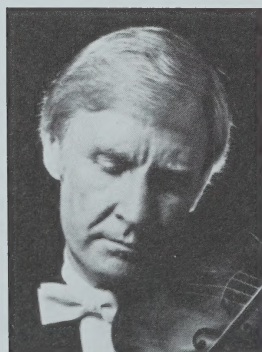
One of the world's most active conductors, Christopher Hogwood is an internationally-recognized pioneer in historically-informed performance, presenting music on the instruments and with the performing styles of the period in which it was composed. He is the founder of The Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. He now shares with that orchestra a busy schedule of performances, touring, and recording. In addition to being H&H's Artistic Director, Mr. Hogwood is Principal Guest Conductor of The Saint Paul Chamber Orchestra, and Artistic Director of the annual Mozart Festival in Washington D.C. He is active conducting opera throughout the world and on recordings, and is a regular guest conductor of the Australian Opera. Mr. Hogwood enjoys a fine reputation as a harpsichordist and clavichord player and is a highly successful recording artist for London Records/L'Oiseau-Lyre. He has also made his mark in the fields of television and video as a popular radio broadcaster. He has written a number of books, including his acclaimed biography of Handel. Christopher Hogwood was made a Commander of the British Empire by Queen Elizabeth in 1989.

EMMA KIRKBY, SOPRANO



Emma Kirkby is renowned for the incisive intelligence and brilliant musicianship that she brings to her performances. Her "clear, agile voice has epitomized the pure sound of early music singing," according to the *Toronto Globe and Mail*. As a soloist, she performs throughout the world, and appears with an ever-widening circle of orchestras and chamber ensembles, including the Academy of Ancient Music, London Baroque, the Orchestra of The Age of Enlightenment, Tafelmusik, and Studio de Musique Ancienne de Montreal. In addition to her solo work, she frequently sings in a duo partnership with lutenist Anthony Rooley, and performs and records vocal chamber music with the Consort of Musicke. Ms. Kirkby's recording output, numbering well over 100 recordings, has most recently yielded Vivaldi opera arias and *Arite Antich* performed in duo with Anthony Rooley, plus an exciting new disc of Maurice Greene songs, on which she is accompanied by Lars Ulrik Mortenson. Emma Kirkby appears in the Consort of Musicke's video, *Banquet of the Senses*, and is featured with the same group on numerous discs for L'Oiseau-Lyre, Virgin Veritas, and Musica Oscura.

STANLEY RITCHIE, VIOLIN



Recognized as a leading exponent of Baroque and Classical violin, Stanley Ritchie has performed worldwide as a soloist, concertmaster, and chamber musician. He is a founding artist of Aston Magna Academies and Performance Practice Institutes. As a modern violinist, Mr. Ritchie has played as concertmaster of the New York City and Metropolitan Opera companies; as a member of the New York Chamber Soloists, Duo Geminiani, and Mozartean Players; and as first violinist of the Philadelphia String Quartet. Since 1982 Stanley Ritchie has been a violin professor and director of the Baroque Orchestra at the Indiana University School of Music, in addition to giving lectures and masterclasses worldwide. He directs the Philadelphia Bach Festival Orchestra, and has been a frequent guest director and soloist with such organizations as the Academy of Ancient Music, the Philharmonia Baroque Orchestra, and the Handel & Haydn Society, with which he last performed Vivaldi's *The Four Seasons* in 1994. Mr. Ritchie has recorded for numerous labels, including Harmonia Mundi and L'Oiseau-Lyre, with groups such as the Baroque Orchestra of London and the Academy of Ancient Music under Christopher Hogwood.

HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of renowned conductor Christopher Hogwood. H&H is an American leader in historically-informed performance, performing music on the instruments and with the styles of the period in which it was composed. Founded in Boston in 1815, H&H is the oldest continuously-performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's B Minor Mass (1887) and *St. Matthew Passion* (1889). In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. H&H's innovative educational program brings the enjoyment and knowledge of classical music to over 5,000 students in 45 schools throughout Massachusetts. The 1995-96 season features a collaboration with choreographer Mark Morris and the Mark Morris Dance Group on a new, fully staged production of Gluck's opera *Orfeo ed Euridice*.

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BAROQUE ARTISTRY

Robert Mealy

An eighteenth-century concertgoer, faced with an evening of “baroque virtuosity,” may have been rather intrigued. A common figure of the time, the *virtuoso* was someone (not necessarily a performer) who professed a truly remarkable depth of knowledge about something, but the *baroque* was a quality usually found in pearls. Not until much later did the term “baroque” get attached to the musical productions of the seventeenth and early eighteenth centuries. In some ways, it is not at all a bad label because it points to something that was central to the period’s aesthetics, the sense of the spectacular. This period, after all, was inaugurated by the invention of opera, a form which thrives on magnificent display. Of course, any display—especially spectacular display—does not exist by itself; it depends on an audience who receives its effect, who is amazed and astonished. In fact, this was precisely the age when the musical public was invented, and the virtuoso, in the modern sense, (one who was not strictly dependent on private court patronage, but who cultivated a relationship with the public as well) appeared.

VIVALDI’S “IL GROSSO MOGUL” AND CONCERTO FOR TWO CELLOS

Perhaps no figure embodied this new role of public virtuoso better than the Venetian violinist Antonio Vivaldi. He maintained a thriving career as a soloist, and relentlessly promoted his talents as both a performer and a composer. He also spent much of his career training an extraordinary orchestra in Venice. As *maestro di violino* for the women’s orphanage known as the *Pio Ospedale della Pietà*, Vivaldi was responsible not only for training the women on various instruments, but—as the governors of the institution noted in a 1723 memorandum—for providing two concertos a month, which he could deliver by mail if he was on tour. Orphanages like the Pietà were rated by visitors as some of the greatest sights of Venice, providing “transcendent music . . . There is nothing so diverting as the sight of a young and

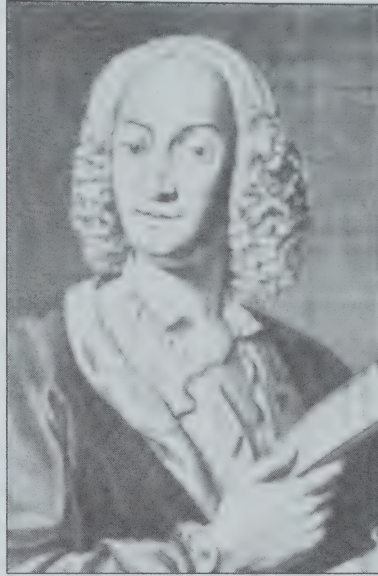
pretty nun in white habit, with a bunch of pomegranate blossoms over her ear, conducting the orchestra and beating time with all the grace and precision imaginable.”

Although few of his nearly 600 concertos bear specific references to the Pietà, the huge range of instruments these women cultivated suggests that the more unusually-scored concerti were intended as vehicles for their talents. Certainly the Concerto for Two Cellos, RV 531, with its surging propulsiveness and almost rock-and-roll energy, casts a new light on our usual image of dainty girls performing this music. Here the two soloists dominate the action from the beginning, with little of the usual business of an orchestral ritornello. In fact, the orchestra is relegated to a kind of back-up band supporting the wild exchanges of the soloists. The slow movement is a particularly sensuous duet between the two cellos, discreetly accompanied by the continuo. At the peak of the last movement, the two forces—soloists and orchestra—are so excited that their exchanges become a sheer wall of sixteenth notes.

Some of Vivaldi’s more impressive works, perhaps those that he preferred to perform himself, circulated only in manuscript. The astonishing Violin Concerto in D Major, RV 208, “Il Grosso Mogul” survives in several different versions. There is one autographed score in Torino on which Vivaldi, as usual, provides no cadenzas, and merely remarks that “qui si ferma à piacim ‘to” (you can end it as you like) at the end of the outer movements. A set of parts by another copyist survives in Schwerin, which includes rather spectacular cadenzas and the appearance of the mysterious title, “Il Grosso Mogul.” Yet another set of parts is in Cividale delle Friulli, with cadenzas similar to those in the Schwerin version but appending an enormous extra “cadenza del Vivaldi/per il Sig[no]r Pontoti” at the very end of the last movement.

“Il Grosso Mogul” certainly requires a potentate to execute it; Stanley Ritchie is one of the very few Baroque violinists to have revived

(and even recorded) it. The concerto sets sensational displays of violinistic figuration against deliberately minimal orchestral ritornellos. Its opening uses the barest possible melodic gesture, a series of repeated D's that evolves into scale work traded back and forth between the violins. While hardly a tune, this ritornello serves a more important function for Vivaldi, as it instantly creates an air of propulsive excitement and a firm ground for the solo violin's excursions. The slow movement, an accompanied recitative, offers another kind of display for the soloist. Here, instead of brilliant passage work, the listener is caught by deliberately bizarre and asymmetrical melodic gestures over unexpected harmonies. The orchestra returns with a D-major triad as the material for the last movement, a perfectly simple ritornello to set off even wilder solo fireworks.



Antonio Vivaldi

BACH'S "WEDDING CANTATA" AND CONCERTO FOR THREE VIOLINS

"Il Grosso Mogul" was apparently circulated widely because Johann Sebastian Bach transcribed a version of this concerto for organ around 1714, as part of his project to provide the latest in Italian styles for his employer at the time, Duke Wilhelm Ernst of Weimar. Scholars now believe Cantata No. 202, *Weichet nur, betrübte Schatten*, "Wedding Cantata" is among the products of Bach's Weimar years. Nothing is known about the occasion for which it was written, but certain aspects of its composition suggest an early date. Also, its poetry bears some of the hallmarks of the Weimar court poet, Salomo Franck.

The text of the "Wedding Cantata" opens with a demand for the "troubled shades" of winter to disappear: Spring wants to fill the human heart with happiness, just as she fills the world with flowers. Bach's setting, a substantial aria which serves the function of an opening sinfonia, begins

with mysterious arpeggiations of "shadows" rising again and again through the strings, as first the oboe and then the soprano spin a deeply "troubled" chromatic line over the orchestra. Spring herself arrives in the middle section of the aria, a dance-movement of great lightness and grace.

Her partner in this metaphoric pastoral is Phoebus, god of the sun, who arrives with his swift horses in the second aria. Here the galloping horses are represented by the solo harpsichord, an unusual choice for soloist, and one which underscores the domestic intimacy of Bach's instrumentation in this work. The third aria introduces the figure already hinted at in the images of warmth and fertility: Love, who slips through the world just as the spring breezes waft through the fields. The wonderful subtlety of this image—who can put a finger on Love?—is caught by Bach in a solo violin accompaniment full of phrases slurred over the bar

line, a sound which never quite alights on the beat.

In his travels, Love finds the beauty that he creates when two hearts join together. This becomes the turn of the poetic conceit: Love is not just like Spring, it is better, because unlike Spring, it can last. The oboe now returns to its obbligato duties as the representative of constancy in a straightforwardly *galant* aria. The final celebratory "Gavotte" extends the play of metaphors in one last turn, and we find out that not only does love last, but it bears flowers. In fact, love turns out to be a kind of perpetual spring.

Bach's interest in making secular music continued throughout his career. One of the jobs he took the most satisfaction in during his later years in Leipzig was directing the town's collegium musicum—a convivial jam session of students and professionals—which occurred every Friday during the winter at Zimmermann's coffee-house


and during the summer on Wednesday afternoons in what sounds like a very pleasant “coffee garden.” This ensemble must have provided some relief for Bach, who otherwise had to contend with endless bureaucratic disputes among the town officials and church leaders. He had several excellent harpsichordists at his disposal, among them several of his own sons, and soon he began to experiment with the novel idea of creating concertos for multiple keyboards. Many of these exist in earlier versions (one is a translation of Vivaldi’s concerto for four violins); others like Concerto for Three Harpsichords, BWV 1064, seem to be contemporary productions, with no known past lives. Based on the adaptations Bach made in reworking his earlier concertos, Christopher Hogwood has re-imagined the C-major concerto for three harpsichords as a concerto in D major for three violins. The change of instrument creates a startlingly virtuosic platform: where the simultaneous solo lines of three harpsichords, even in the best of acoustics, tend to turn into a wash of glorious sound, the three solo violins maintain their independence even as their parts whirl around each other. Given the richness of thematic ideas that Bach lavished on this concerto, the effect is almost of three solo concertos superimposed on each other to produce a baroque exuberance.

HANDEL’S SILETE VENTI

Just as Bach’s “Wedding Cantata” is a kind of wedding gift that has lost its tag, the composition of George Frideric Handel’s sacred motet *Silete Venti* is something of a mystery. Neither the date nor the circumstances of its first performance are known, although the watermarks of the autograph indicate it was written some time between 1722 and 1725. By this time, Handel had been admitted “into the place and quality of Composer of Musick for his Majesty’s Chappel Royal,” but such a luxuriantly Catholic text would hardly have been suitable for that venue. Given that the royal family liked short services, so they could dine in public afterwards, the length of this extended motet also points to a non-liturgical occasion. It

is more likely that this piece was a vehicle for one of Handel’s Italian singers in private concert, perhaps even intended for a performance abroad.

Whatever its genesis, this motet arrived during an exceptionally fruitful period for Handel: between 1723 and 1725 he produced three extraordinary masterpieces in succession—*Giulio Cesare*, *Tamerlano*, and *Rodelinda*—for his Royal Academy. *Silete Venti* reflects the richness of his compositional palette. Its opening is particularly dramatic: a majestic *Symphonia*, complete with a soaring obbligato oboe, establishes the breadth and seriousness of the work, but just as the orchestra is working up a gale of notes in the fast section of the overture, the soprano abruptly commands, “Silete!” Indeed, the orchestra is silent, and merely echoes the soprano’s phrases, deliciously illustrating the “murmurante frondes” with a delicate accompaniment of string arpeggiation.

The oboe continues its prominent role in the succeeding aria “Dolcis amor,” as an obbligato companion to the singer. This part was likely entrusted to Handel’s regular oboe soloist, Jean Christian Kytch, a mainstay of both the Academy orchestra pit and the Chapel royal. A radiant accompanied recitative leads into the second aria, where one of Handel’s best tunes—and one which may be familiar from his “Deutsche Arien”—dances with another self-borrowed bit from one of his own “Chandos” anthems, in deft counterpoint. The aria is further enriched in its middle section by a bass line divided among the cellos and bassoons. The work closes with a final dance of “Alleluia;” having had a chance to be both dramatic and expressive in the preceding arias, the soloist can now give herself over to the pleasures of sheer virtuosity, as she trades passage work with the oboist. 

—Robert Mealy has recorded and toured with many period-instrument ensembles including the King’s Noyse, Ensemble Project Arts Nova, Les Arts Florissants, the Boston Camerata, and the Handel & Haydn Society.

VOCAL TEXTS

CANTATA NO. 202, WEICHET NUR, BETRÜBTE SCHATTEN, "WEDDING CANTATA"

Aria

Weichet nur, betrübte Schatten,
Frost und Winde, geht zur Ruh!
Florens Lust will der Brust nichts als frohes
Glück verstatten
Denn sie träget Blumen zu.

Gloomy shadows, be gone,
Frost and wind, becalm yourselves!
The fervor of Spring desires to fill the human
heart with nothing but happiness
Just as she fills the world with flowers.

Recitative

Die Welt wird wieder neu,
Auf Bergen und in Gründen
Will sich die Anmut doppelt schön verbinden,
Der Tag ist von der Kälte frei.

The world renews itself again,
In the hills and the valleys
Beauty springs forth redoubled,
And the day has lost its chill.

Aria

Phœbus eilt mit schnellen Pferden
Durch die neugeborne Welt.
Ja, weil sie ihm wohlgefällt,
Will er selbst ein Buhler werden.

With his swift horses Phoebus rushes
Through the new-born world.
So appealing does he find her,
That he himself wishes to become her lover.

Recitative

Drum sucht auch Amor sein Vergnügen,
Wenn Purpur in den Wiesen lacht,

Wenn Florens Pracht sich herrlich macht,
Und wenn in seinem Reich,
Den schönen Blumen gleich,
Auch Herzen feurig siegen.

Even Love himself seeks contentment,
When the laughing meadows are clothed
in purple,
And the glory of spring is everywhere,
When fiery hearts,
Like radiant flowers,
Burn with a victorious glow.

Aria

Wenn die Frühlingslüfte streichen
Und durch bunte Felder wehn,
Pflegt auch Amor auszuschleichen,
Um nach seinem Schmuck zu sehn,
Welcher, glaubt man, deiser ist,
Daß ein Herz das andere küßt.

When the spring breezes blow
Through the colorful fields,
Love too slips out into the world,
To find the beauty,
That is his doing,
When one heart embraces another.

Recitative

Und dieses ist das Glücke,
Daß durch ein hohes Gunstgeschicke
Zwei Seelen einen Schmuck erlanget,
An dem veil Heil und Segen pranget.

And this is the happiness,
That by means of sublime grace
Obtains for two souls a beauty,
That is adorned with blessings.

Aria

Sich üben im Lieben, in Scherzen sich Herzen

Ist besser als Florens vergängliche Lust.

Hier quellen die Wellen, hier lachen
und wachen

Die siegenden Palmen auf Lippen und Brust.

To be constant in love's actions and to rejoice
with a light heart

Is better than to enjoy Spring's transient fever.
Here the waves of love well up, here the signs
of victory

Laugh joyously, and stand guard over the lips
and the heart.

Recitative

So sei das Band der keuschen Liebe,
verlobte Zwei,

Vom Unbestand des Wechsels frei!

Kein jäher Fall noch Donnerknall

Erschrecke die verliebten Treibe!

So may the bond of chaste love,

O happy couple,

Remain constant!

May no harsh mishap or terrible thunderbolt

Disturb your amorous desires!

Gavotte

Sehet in Zufriedenheit

Tausend helle Wohlfahrtstage

Daß bald bei der Folgezeit

Eure Liebe Blumen trage!

Behold in calm contentment

A thousand fair and prosperous days

And it will soon happen

That your love shall bear flowers!

SILETE VENTI (Translation by Anthony Hicks)

Sinfonia

Accompanied recitative

Silete venti, nolite murmurare frondes,

Quia anima mea dulcedine requiescit.

Be silent, winds, rustle no more, you leaves.

For my soul rests in sweet bliss.

Aria

Dulcis amor, Jesu care

Quis non cupit te amare?

Veni, veni, transfige me.

Si tu feris, non sunt clades

Tuæ plagæ, sunt suaves,

Quia totus vivo in te.

Sweet love, dear Jesus

Who does not desire to love you?

Come, come, pierce me.

If you strike, your blows

Are not heavy but soothing,

For I live wholly in you.

Accompanied recitative

O fortunata anima,

O jucundissimus triumphus,

O fœlicissima lætitia!

Oh, fortunate soul,

Oh, most joyful triumph,

Oh, happiest delight!

Aria

Date certa, date flores

me coronent vestri honores,

date palmas nobiles.

Surgent venti, et beatæ

Spirent almæ fortunatæ

Auras cœli fulgidas.

Offer garlands, offer flowers,

may your honors crown me,

offer noble palm leaves.

Let the winds rise, and let

Blessed and happy souls

Breathe the radiant airs of heaven.

Aria

Alleluia.

Alleluia.



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The Handel & Haydn Society would like to recognize the following individuals, corporations, and foundations for their generous support of the H&H/Mark Morris Dance Group production of *Orfeo ed Euridice* next spring. This listing includes leadership contributions designated specifically for the project that were received by January 2, 1996.



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THE HOUSE OF THE FIRST HALLELUJAH

Stanley Sadie

"I did think I did see all Heaven before me, and the great God himself seated on His throne, with His Company of Angels" (Handel's alleged words on the composition of the "Hallelujah" Chorus in Messiah).

You will not see anything quite as spectacular as that today if you go into the room where Handel wrote *Messiah*. But the house where he composed his greatest work still stands, on Brook Street at the heart of London's West End, close to the American Embassy and to fashionable New Bond Street.

Handel had moved into 25 Brook Street nearly twenty years before. He had just taken on the position of Musical Director to the new opera company and, shortly after, he was appointed Composer to the Chapel Royal. His place in London musical life was firmly assured. Clearly he felt that he could now put down roots in the English capital.

He had already lived in England some ten years, during which time he was given living accommodations by his friends or patrons. Now, it seems, he wanted to be independent. The house he moved into was newly built, one of a terrace put up by a speculative builder in what quickly became a good middle-class area. Nearby was a new, classically designed church, St. George's in Hanover Square, where Handel soon became a worshipper. The concert rooms and the opera houses were all within reasonable walking distance.

The house at 25 Brook Street was on the traditional pattern for a London town house: two rooms on each floor with a small closet at the rear. Handel used the front parlour on the first floor as an office, where he sold tickets for his concerts and copies of his published music. The back parlour was probably a sitting-room. On the second floor he did most of his entertaining—the light and pleasant front room seems to have been used for music-making and the rear room for dining. There is a famous anecdote about his slipping off into the closet during a dinner party, with the words, "I have de taut"—his guests, unwilling to stem the flow of his inspiration, readily excused him. When he was slow to return, one of them peered into the closet and saw him quaffing the best burgundy while they made do with inferior wine. You can still see the angle of the windows through which he could be seen indulging himself.

The third floor held Handel's bedroom where in 1759 he died ("a good Christian, with a true sense of his duty to God and man, and in perfect charity with all the world,"), and his dressing room; above it was a garret—later converted to an airy and spacious fourth floor—for the servants. The original kitchen was in the basement.

A good deal of work has been done on the house over the years. But essentially it preserves its original appearance and layout, and much of the internal detail can be reconstructed by analogy with the neighboring house, which had been little altered.

Several attempts have been made to buy the house and convert it into a museum, dedicated to its famous inhabitant. Now the prospect at last looks real, for a dedicated charitable trust is on the point of acquiring the house and also 23 Brook Street, next door. The museum, with a recital room, exhibition space, and a library will open to the public in 1998.

All of us concerned with the Handel House Trust look forward to welcoming our American friends to Handel's house and warmly appreciate their support for our endeavors.

—*Well known as editor of the New Grove Dictionary of Music, musicologist Stanley Sadie has also been music critic for The (London) Times and Gramophone, and has written studies of Handel, Mozart and Beethoven.*

For further information, see the Handel House Trust brochure available at this performance.

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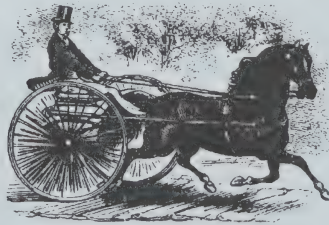
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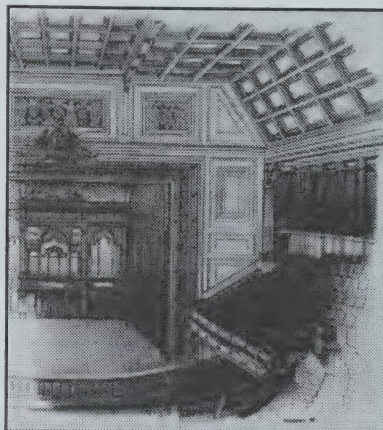
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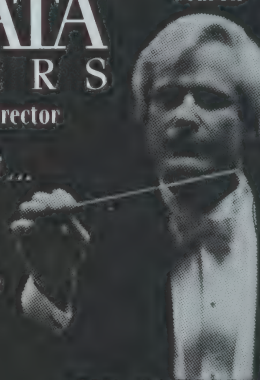
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Haydn, *The Seasons*

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Poulenc, *Four Lenten Motets*
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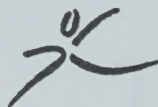
MAR 15 & 17

Stravinsky, *Symphony of Psalms*
Stravinsky, *Oedipus rex*

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Bach, Cantatas BWV 8,
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